

## ***HC 247 ALL THAT JAZZ***

### **DePaul University School for New Learning**

Faculty:	Rebecca Schwan
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Quarter:	Spring 2009
Day:	Wednesday
Dates:	April 01 – June 10, 2009
Time:	6.30 PM
Location:	Naperville Campus
Competence Possibilities:	A5, A1X, H1X, H4; <i>others negotiated</i>
Credit hours:	Four

Rebecca Schwan holds a B.A. from Dominican University and an M.M. from Northern Illinois University where she is currently pursuing an Ed.D. in Adult Education. She has taught “Musics of the World” at Aurora University, “World Music” at Northern Illinois University and at the Chicago Musical College of Roosevelt University, and “All That Jazz”, “Great Classical Musics”, “Understanding the World’s Great Cinema”, “Communicating in a Global Business Environment”, and “Critical Thinking” at DePaul University in conjunction with the International Bank of Asia, Hong Kong. Her interests are in developing curricula and serving as a learning facilitator for courses that promote life-long learning, pluralism, and a reverence for life.

#### Course Description:

George Gershwin said that Jazz has contributed an enduring value to America in the sense that it has expressed ourselves. Throughout this course the learner will become familiar with the personalities, musical characteristics, and genres associated with Jazz. Class time will center on listening to recorded examples of Ragtime and Blues as they converge into Classic New Orleans Jazz; we will then follow this convergence, as Jazz as we know it today emerges. In addition to listening, emphasis will be on the values expressed in this original art form from the US, and the perceptions and place of Jazz today.

#### General Learning Objectives:

Upon successful completion of the course the learner will demonstrate ability to:

- (1) Use terminology appropriate to a discussion of music
- (2) Identify this terminology when encountering various musics
- (3) Express the values of this music within its social and cultural context
- (4) Begin to recognize significant figures and genres in Jazz
- (5) Acknowledge and define personal taste within this music.

Specific Learning Objectives will vary according to each learner’s chosen competence/s.

### Required Contributions by learners:

- (1) Consistent **attendance** (see attendance policy)
- (2) **Listening outside of class**
- (3) A **vocabulary** list
- (4) A **bibliography** and **discography**
- (5) An acceptable percentage average on **quizzes** (This along with attendance comprises grade.)
- (6) A **paper/presentation** (This satisfies competence/s.)
- (7) Written **reviews** of musical experiences: TBA
- (8) Possibly a **live music performance** (Usually one class period is devoted to this venture; may require a purchased ticket and/or an extension of regular class time. This will be discussed during the first class.)

### Learning Strategies:

A variety of learning strategies will be utilized throughout this course. Each learner will have opportunities to learn in an individual, small group, and larger group setting. Individual reflection on and summary of each class meeting will be an essential component of the learner's experience.

### Teaching Strategies:

In his address to incoming students at Elizabethtown College in Pennsylvania, Professor Jacob Neusner states that one can learn more from an encyclopedia than one can from a professor. The memorable professors that are encountered will teach by helping students learn on their own. He goes on to say that professors are here to guide, to help, to goad, to irritate, to stimulate, and that students are here to explore, to inquire, to ask questions, to experiment, to negotiate knowledge. Professor Neusner concludes with the reminder that great teachers don't teach; they help students learn. All teaching strategies in this course are meant to exemplify these thoughts!

### Faculty Contributions:

- (1) Appropriate readings
- (2) Lecture/discussions (supplemented by learner contributions)
- (3) Audio and audio visual materials
- (4) Bibliography, discography (supplemented by learner contributions)
- (5) Schedule of appropriate events

### Attendance Policy:

Successful completion of this course necessitates **consistent attendance**. This is necessary since there is no way to duplicate listening to a unique collection from the instructor's personal library. If an absence occurs and a listening experience is missed, it is the responsibility of the learner to present similar material to the class upon her/his return. Failure to initiate and complete this make-up project will jeopardize the learner's final grade.

## Tentative Schedule

- Class 1: Introductions, finding a partner, forming a group;  
Explanations, expectations, discussion, questions; competence discussion;  
Evaluating personal taste (recorded examples from 1927 – the present);  
The vocabulary of music assignment; Video – "The Musical Instruments of Jazz"  
Reading assignments: TBA
- Class 2: Printed version of competence/s **due**; Vocabulary definitions **due**;  
The Origins of Jazz: African and European influences
- Class 3: Vocabulary **quiz**; Introduction to Ragtime; "Who Plays What ?" assignment
- Class 4: \* "Who Plays What ?" **quiz**; preparing for the listening quiz  
What's Blues got to do with it ?
- Class 5: Topic for final project **due**, including written documentation on how chosen topic  
will satisfy competence/s.  
Listening **quiz**; Ragtime, Blues, Jazz
- Class 6: Early Jazz; class trip (?) TBA
- Class 7: Classic Jazz ; trial draft of final presentation **due**
- Class 8: Bebop and beyond; "A Trip on the "Trane"; Fusion: Some new ingredients.  
Chapter summary **quiz**
- Class 9: Learner Presentations; Jazz/Rock **quiz**
- Class 10: Learner Presentations: continuing a personal musical journey; evaluations
- Class 11: TBA

### Required Text and CD:

*Concise Guide to Jazz*: 6<sup>th</sup> ed., Mark Gridley; Prentice Hall  
(ISBN: 978-0205-6784-19, text with Classics CD package !!)

Ethic/Plagiarism Statement: Refer to DePaul University's Student Handbook

*No Music, No Life !*